

Stage Dresses

Why Fashion Effects That Are Fine for the Footlights Aren't Good Taste on the Street



LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

By Lady Duff-Gordon

SOMEbody was kind enough to say that I should have been a dancer as well as a dress creator, so well do I "understand what is necessary in line color and freedom to show off that particular form of art." Of course, the real secret is that with the really good body of a really good dancer a dress creator can let fly to her heart's content and produce the most astonishing effects without being vulgar. However, the same when worn by a bad dancer in a room would be nothing short of indecent.

One of the best exponents of what I mean is Miss Florence Walton—whom it has given me the greatest of pleasure to be able to dress—with her beautiful slim body and her refined little head. It would be difficult for almost anybody not to produce a really beautiful effect.

In the very early Autumn I designed for her, among others, a couple of what I consider to be the best things I have turned out for some time, and it was the greatest pleasure for me to see her handling them in the exact way that I had in my mind when they were in the making.

Perhaps the same kind of person whom I spoke of earlier might have said that she, too, should have been a dress creator as well as a dancer, so well does she exploit my efforts. Both of these gowns are pictured here. One is a duplex affair—that is, it can be worn both with and without an overdress, and is most suitable for evening dancing on the roof gardens on those terribly hot nights that we had last September.

The one with the parasol shows the kind with the overdress, which is of amber colored messaline, held on to the underdress by a couple



of shoulder straps, and a large Watteau pleat in the middle of the back, the upper part being garlanded with hand-made flowers of lavender, blue, green and mother-of-pearl, and the lower part embroidered in a design of mother-of-pearl, both inside and out, so that when it floats in the air both sides of the garment (the inside of which was a shade darker) showed their full value.

Her sunshade, which of course is solely an article for the stage, is of the same color messaline, with large Louis XVI. loops of ribbon at the top and every other point around it having a tiny group of flowers of the same period, the whole thing resembling one of the eighteenth century canopies that were carried over the ladies at that period by little colored attendants. Her hat is of leghorn, with the smallest possible amount of trimming, it depending entirely on its line for the effect.

The underdress, a complete garment in itself and which can be worn without coat, is of soufflé, with frills and bands and garlands of fine maline lace, the heading of each being lightly platted with mother-of-pearl. It is finished at the hem with Van Dyck, stitched with silver and going in at the waist with odd shades of pink and blue. It has the tiniest shoulder straps of silver, mounted on marquise.

The remaining dress is of a type that has supplanted the tango dress of last season. It is slightly Mexican in design, but, of course, adapted to modern lines and for the stage. It is made entirely of a fleshy pink. The skirt is of black net, embroidered with gold and silver, with a line of black fox, which hangs around

the skirt, then up and over the shoulder, holding down a drapery of purple, silver and black metallic brocade. The other gown has a shoulder strap of graduated flowers in bright triplicate colors. There is no hair dress with this.

My last photograph is a little Autumn hat of chestnut brown velvet, with a small eagle quill at the lower right hand side. For a girl who does not wish to wear what some people are pleased to call "crazy effects" I consider this a charming and ladylike hat to adopt.

Duplex, Dancing Gown Without the Overdress, Designed by Lady Duff-Gordon for Miss Florence Walton.

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The Duplex, With the Overdress of Amber Messaline. ("Lucile" Model.)



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A Little Simple Autumn Hat That Doesn't Fit the Stage. ("Lucile" Model.)



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The New Tango Dress. ("Lucile" Model.)